

American Art News

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PARKER ON JURY SYSTEM.

The Chicago Herald, with the aid of the artist, Lawton Parker, has reopened the old and vexed question of the system prevailing in most American art institutions of the selection of juries for their exhibitions, and the plan usually pursued by such juries in making their awards. The Herald opens the discussion as follows:

"Never before in the history of the Art Institute have the awards of any jury been so adversely criticised by both artists and laymen as the prize winners of the exhibition which ends today.

"In view of this openly expressed dissatisfaction, the Herald, feeling that the system which produces such an unsatisfactory result must be at fault, has asked Lawton Parker to state the artists' point of view of the matter."

Mr. Parker follows this lead with what seems to us an unnecessarily long, if interesting, description of the method of the Chicago Art Institute juries in awarding prizes—says that these awards at the annual Autumn Institute display, closing tomorrow, "have given as little satisfaction as usual to the artists concerned" makes the points that the Institute derives part of its income from the Chicago taxpayers, and that the exhibition is a public affair, theoretically open to any American artist etc., and is advertised as "free for all." He says: "About 700 artists contributed to the present exhibition. Of this number some 200 were admitted by the jury; the rest were either 'invited' or submitted by dealers. I think the public and the artists, who were 'turned down' for lack of space have a right to know what percentage were 'invited' and whether the favored few or favored many took their places. They also have a right to know what percentage were submitted by dealers."

Mr. Parker next complains that the Institute alone declines to give exhibitors the protection, given elsewhere, of declining to accept works offered without their direct sanction—thus permitting the exhibition of early or unrepresentative works of said exhibitors, offered by owners or dealers.

He asserts that the jury which passes upon works offered is the same that afterwards passes on the awards and that it is "invited" by the Institute's officials, not selected by the exhibitors at a current or preceding display, says that the Institute thinks "a cultivated layman a better art judge than an artist," admits he has no objection to laymen jurors, but insists that these should be chosen by artists and not by lay officials. After a description of the excellent and well-known plan pursued in the selection of a Paris Salon jury he gives the following amusing account of his experiences as a Chicago Institute juror.

"I served on one jury as the only artist member with seven or eight laymen. We were given from 12 to 1 o'clock on the opening day to pick the winners.

"A lady member of the jury asked me, as between two paintings, which was painted by the younger man, saying she believed 'in encouraging young men.' A minister would not vote for the portrait of an actress who had just figured in some newspaper scandal, saying he would not give a prize to the portrait of a woman of that kind."

In conclusion, Mr. Parker urges an artist-picked jury as follows:

"Wouldn't it be worth while to try the experiment of substituting for a jury, selected according to the caprice of lay officials of the Institute one elected by the men concerned in the judgment?"

"Such a jury might not be wholly satisfactory; it might make mistakes, but such mistakes would not rankle, and the artists, who, on the whole, are a public-spirited body of men, honestly willing to make sacrifices for the cultivation of an art public, feeling that they had the means in their hands to correct the error at the next election, would stand loyally by the results.

"Imposing façades, marble staircases, magnificent business administration and boards of trustees, no matter how formidable, cannot make art.

"The only persons who can make art are artists.

"And it seems to me in a matter as important to them as this annual exhibition their 'notions' should be considered."

At the annual Christmas sale of the Art Workers Club, 224 West 58 St., where decorative works are disposed of for the benefit of the Club, there will be a special table for help of the Belgian sufferers.

COMPLETES GALLERY.

After several years' search by Judge Charles M. Hough, of the U. S. District Court, the gallery of portraits of the judges has been completed by the addition of that of its first judge, William Peter Van Ness, who sat from 1812 to 1814, and was an intimate friend of Aaron Burr. He carried Burr's challenge to Hamilton and afterward acted as one of Burr's seconds.

The portrait, copied by George R. Boynton from an original by Jarvis, was presented to the court yesterday by the Phi Delta Phi Alumni Club of New York.

THE BIRTHDAY," BY MOSLER

"The Birthday," by Henry Mosler, reproduced on this page, a recent work by this well known American genre and portrait painter, who alone ably carries on the traditions of the "story telling" picture era is on exhibition at the Knoedler Galleries. The canvas represents a Dutch interior on the fête day of one of the children, who with their grandfather, sit expectantly about a table, while the elderly grandmother carries in the birthday cake, lighted with seven candles. A younger woman looks on in smiling sympathy with the homely scene. The picture is the property of Mr. Charles Wiedeman, of Newport, Ky.



"THE BIRTHDAY"
Henry Mosler

At the Knoedler Galleries

DETROIT'S NEW DIRECTOR.

Mr. Charles Moore has been chosen Director of the Detroit Museum of Art, to succeed Mr. Griffith. Mr. Clyde Bourroughs who has ably and well managed the affairs of the Museum since the sudden departure of Mr. Griffith early last year, will continue as acting director in charge of the regular work of the Institution. Mr. Moore was the Secretary of the Commission, which in 1910 made plans for the improvement of Washington, D. C. He was an associate of Mr. Burnham in making plans for Chicago, and was appointed by President Taft, and later reappointed by President Wilson, a member of the National Fine Arts Commission. The land for the new Detroit Museum having been finally acquired, Mr. Moore will attend to the plans for the development of the land, and the building of the new structure.

BOSTON MUSEUM GRADUATES.

The Boston Museum of Fine Arts has lost three of its assistants. Dr. Clarence S. Fisher, curator of the Egyptian department, has become curator of the Egyptian collection, at the Museum of the University of Pennsylvania. Mr. Arthur MacLean, an assistant in the department of Chinese and Japanese art, has been appointed assistant director of the Cleveland Museum, while Mr. James F. McCabe, assistant superintendent of buildings has been chosen superintendent of buildings at the Cleveland Museum.

H. O. WATSON AND CO. ASSIGN.

Much sympathy is expressed in the trade for Mr. Myron Holmes, President, and virtually sole manager of the old firm of H. O. Watson and Co., of No. 10 East 49 St., which made an assignment to Henry B. Clark on Monday last. Mr. Holmes reorganized the business in 1911, when the founder, Henry O. Watson, originally from Boston, retired, as also Mr. Parrish Watson, now with Edgar Goror of London, and incorporated it with a capital of \$200,000.

The elder Watson died at his summer home in Florence, Italy, Sept. 1, 1911. The business of the house, under Mr. Holmes, who had long been associated with it, prospered for a time and was removed, first from West 30 St., to 601 Fifth Ave., and lastly to 10 East 49 St. Two poor art seasons in succession and now the war's effects were undoubtedly the cause of his assignment.

MORE DAMAGE TO RHEIMS.

In a story of the bombardment of Rheims, which has been going on intermittently for several weeks, the "Temps" of Paris states that the Archaeological Museum, containing Roman Gallic and French collections, has been destroyed and that tapestries by Peper-sack, the Flemish workman, also were ruined.

MATISSE SHOW COMING.

There will open at the Montross Galleries, 550 Fifth Ave., about the middle of January, a show which is expected to create quite a sensation, for it will consist of the much discussed works of Henry Matisse, painter and sculptor. The artist is to send over 28 important pictures, about half a dozen sculptures and a number of his latest etchings and lithographs. Some of the artist's works were seen in the armory show Winter before last.

MINNEAPOLIS MUSEUM.

It is expected that announcement will shortly be made of the opening date of the new Institute of Arts in Minneapolis now nearing completion. It has been founded on a most generous scale, with abundant endowment, and is thus sure to rank with the foremost institutions for public enjoyment and culture.

The published plans for the complete building give an idea of great beauty and dignity. Messrs. McKim, Mead and White are the architects.

The opening of the building will find already installed a very choice collection of American pictures. It will be the gift of Mrs. C. C. Bovey and Mrs. C. D. Velie, in memory of their father, and will be known as the Martin B. Koon Memorial collection.

It would be difficult to think of any other form of memorial that would, from year to year, exert the same elevating influence on the people of a city as a well-chosen collection of pictures. They are powerful preachers of the gospel of clean, beautiful living and their message is being heeded as never before by crowds who need just such impulse.—Macbeth Art Notes.

ST. GAUDENS HONORED.

At the Studio of Carroll Beckwith in the Schuyler, West 45 St., on Thanksgiving Day, with a few friends assembled, a touching ceremony occurred, when Mr. John G. Milburn, President of the well-remembered Pan-American Exposition in Buffalo of 1901, presented a gold medal, designed by James Earle Fraser, to the widow of Augustus St. Gaudens. The medal was awarded by the Fine Arts Commission of the Exposition, but its presentation was for some reason delayed, and meanwhile the sculptor died. The ceremony of last week therefore was a tardy bestowal of an honor. Other speakers, than Mr. Milburn were Daniel C. French, William A. Coffin and Robert Underwood Johnson, who read his beautiful ode to St. Gaudens.

"THE PHILADELPHIA PRIZE."

The Pa. Academy has issued circulars for its 110th annual exhibition Feb. 7-March 28. To the usual list of small cash prizes and honorary medals is added, this year, for the first time, the so-called "Philadelphia Prize," of which the donor is Mr. Edward Bok. The terms of the prize are so ingeniously complicated as to have created much amusement among the fraternity. Although the prize is announced as eligible for the "Painting which visitors to the exhibition will select as their choice," the actual amount, \$250, is to be divided between the recipient of the prize, so to speak, and the Pa. Academy. The artist winner is to have \$150 and the Academy \$100, to be applied to the schools.

"During the week of March 7," says the circular, "every person visiting the galleries will be entitled to cast one vote for the 'picture he likes best,' a system of arriving at popular taste already tried with quaint results by the Civic Club for many years past. The public, in a worthy effort to appear sophisticated invariably casts the majority of votes for the picture bearing the most conspicuous label of an official prize already received, or else, following the natural process of reasoning, votes frankly for the biggest picture in the Academy, 'Death on a Pale Horse,' quite oblivious of the fact that this honorable work is not included in the current exhibition, and that Benjamin West has been dead for nearly a century.

CHICAGO INSTITUTE GETS \$100,000.

An endowment of \$100,000 for the maintenance and enlargement of the Minger collection of pictures was given to the Art Institute of Chicago, by the will of Alexander A. McKay.

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The November exhibition at the Toledo Museum, was an international display of works selected from last spring's exhibition at the Carnegie Institute, and of paintings by Louis Kronberg.

The December exhibition will consist of paintings by F. F. Fursman, F. Hopkinson Smith, Edmond Greacen and Walter Gilman Page, and a collection of modern bronzes.

Thomas Hill's large painting of "Crawford Notch" has been bought by the members of the New Hampshire Historical Society and is now on exhibition in the Society's building at Concord.

ART BOOK REVIEWS.

"Prints: A Brief Review of Their Technique and History," by Emil H. Richter, \$2 net. Houghton, Mifflin Co., N. Y.

This practical little book serves as an introduction to the study of the graphic arts and fills a long felt want for a plain, short explanation of "prints." The author does not attempt a compendium of the graphic arts. Brevity and simplicity have been aimed at, with the purpose of arousing interest and stimulating further study. The work is beautifully printed and illustrated, with sixty-nine full-page reproductions of famous prints.

"The Art of the Low Countries," by W. R. Valentiner, translated by Mrs. Schuyler Van Rensselaer, \$2.50 net. Doubleday, Page & Co., N. Y.

This American edition of *Aus der niederländischen Kunst*, announced to appear simultaneously in Germany (Bruno Cassirer, Berlin) is an especially valuable addition to the literature upon this subject, since it deals largely with works in private collections, not freely accessible to the general public, and takes up at length the, comparatively speaking, lesser known masters of Belgium and Holland.

This edition contains two articles not included in the German edition, one on Goye and Raphael Camphuyzen, first published in "Art in America," and a list of the Rembrandts in American collections, hitherto unpublished. Several of the other articles were first published in German, French or English periodicals.

The work is profusely illustrated with exquisite masterpieces carefully culled from the museums of Europe and this country, and from private collections.

Thoroughly trained as an expert and art critic in Germany and Holland, Mr. Valentiner speaks with authority. As a member of the staff of the Metropolitan Museum and the editor of "Art in America," he has already a wide circle of readers in this country, and the present book, valuable to the connoisseur and student, and equally intelligible to general readers, should introduce him favorably to a much larger public.

"Our Philadelphia," by Elizabeth Robins Pennell, illustrated with 105 lithographs by Joseph Pennell. Quarto, \$7.50 net. Special limited edition, autographed by both artist and author, \$18 net, to advance subscribers. J. B. Lippincott Co., Phila.

This handsome volume, of about 550 pages, written in Mrs. Pennell's pleasing, intimate style, relates old memories of the author's native place, and her impressions of it upon her return, after an absence of a quarter of a century, and furnishes an agreeable vehicle for the interesting lithographs of Joseph Pennell, many of them new.

Both Mr. and Mrs. Pennell are Philadelphians by birth, if not by choice, and, as collaborators, have been impressed by the artistic contrast between the old and new in the present aspect of their native city. The book has value as the most elaborate work of a well-known draughtsman.

The special limited edition, contains ten lithographs by a new process, which do not appear in the regular edition, and the volume is gotten up in Philadelphia's city colors, blue and gold, in an excess of self-ex-patriated patriotism.

"Pottery: For Artists, Craftsmen and Teachers," by George J. Cox, \$1.25 net. Macmillan & Co., N. Y.

The author of this practical little work, who is an instructor in pottery and modeling at Teachers' College, Columbia University, speaks authoritatively, and in simple terms, upon the processes of potting, practicable to the student and to the more finished craftsman. The book is profusely illustrated with technical line drawings made by the author, and of great practical assistance in explaining the text. The appendix treats of the equipment for a small pottery and for schools and furnishes a valuable glossary of potter's terms.

"Temple Treasures of Japan," by Garrett Chatfield Pier, \$2.50 net, Frederic Fairchild Sherman, N. Y.

This comprehensive handbook, on the "National Treasure" of Japan, reviews the history of Japanese art from primitive times to the close of the 17th century. It is classified according to locality and subdivided according to temples, giving the history of the locality and temple, followed by a record and description of the treasures of painting and statuary therein contained. It is supplemented by a glossary and careful index, and is profusely illustrated with reproductions from the art publications of the Shimbi Shoin Co., Tokyo, and other sources, together with original photographs taken by the author.

"Etching: A Practical Treatise," by Earl H. Reed, Crown Quarto, \$2.50 net. G. P. Putnam's Sons, N. Y.

This work, with six full-page illustrations

by the author, is designed to adapt and condense the most reliable information and data available on the subject of etching, for the benefit of the practical worker, and will make its strongest appeal to the student.

The discussion is limited to acid and dry-point processes and the mechanical means and craftsmanship necessary to the successful practice of the art. The text is simple, straightforward, and illuminating, and to the student and amateur the book will serve as a complete practical guide and manual, while to the lover of etchings is afforded a fascinating view of the inside of the workshop.

"California Romantic and Beautiful," by George Wharton James, \$3.50 net, The Page Co., Boston.

The author of this handsome volume, who in previous publications has exploited the field of Western American wonders, writes an enthusiastic history of California, "the natural home of beauty, romance, and abundant life." He describes its old missions; its Indians; surveys its climate; considers its topography, deserts, mountains, rivers, valleys, islands and coast line. He devotes a chapter to a description of its recreations and festivals, another to its industries, and discusses the influence of California upon literature and art.

The author is intensely "parti pris," which gives to his treatment of the subject the buoyant note of the true believer. The work is illustrated with eight plates in full color and 64 duogravures.

"Coasting Bohemia," by J. Comyns Carr, \$2.50, Macmillan & Co., London.

This attractive book contains reprinted papers, many of which first appeared in the columns of the "Daily Telegraph." The author gives us rather reserved and impersonal impressions of a number of distinguished personages, including Millais, Alma-Tadema, Rossetti, Burne-Jones, Whistler, George Meredith, Henry Irving, and Sir Arthur Sullivan, whose confrère he was.

A portion of the essay on Burne-Jones was originally designed as an introduction to the catalog of an exhibition of his collected works held, shortly after his death, at the New Gallery. The essay on "Sex in Tragedy" was written on the occasion of Sir Henry Irving's last revival of Macbeth at the Lyceum Theatre.

IN OTHER CITIES.

A portrait of Henry Clay by S. F. B. Morse is included in an exhibition of American paintings recently held in the Public Library at Lexington, Ky.

An art exhibition opened this week in December in Sioux Falls, S. D.

The St. Louis Art League plans to erect a \$200,000 studio building.

Dr. E. P. Galt of Montgomery, Ala., has recently received from his home in Virginia, perhaps the only original drawing from life of "Stonewall" Jackson. It is by his late brother, the sculptor Alexander Galt, among whose effects it was found.

The recently formed San Francisco Society of Artists, is an evolution of the Sketch Club of that city, and a revolt against the San Francisco Art Association.

The Peoria Society of Allied Arts will hold late in February an exhibition of forty selected paintings from the last winter show of the National Academy.

The Palette Club of the Los Angeles School of Art and Design met on Nov. 10th with a large attendance of students and friends, to discuss posters and compositions offered for criticism, followed by a talk on Whistler and American Painting from Revolutionary Days to date by Hamilton Achille Wolf, the instructor, who added interest to the talk by showing a number of his father's wood-engravings of Whistler and other American painters. Antonio Corsi the famous model has been engaged to pose at this school. The school's director L. E. G. Macleod, was welcomed back after a summer's stay in England.

An exhibition of paintings by modern Americans was a feature of the recent meeting of the Michigan State Federation of Art.

The Saginaw Art Club has over one hundred members—men and women—and this, its 29th year of active work, promises to be full of interest. Miss Winifred Smith, President of the Club, is a woman of unusual executive ability and is untiring in her efforts to promote the cause of art.

Members of the German Association for Culture will hold an exhibition of paintings, sculpture, hand wrought jewelry, and textiles at the Municipal Art Gallery, 14 Irving place, Dec. 9 to Jan. 15.

A replica of the Palace of the Legion of Honor will house the French exhibit at the Panama-Pacific Exposition.

Whistler's famous caricature of Leyland, "The Gold Scab," has been bought by Mrs. Spreckles of San Francisco from A. S. Gump & Co.

A portrait of former Vice-president Adlai E. Stevenson, by Arvid Nyholm of Chicago, has been given by citizens of Bloomington, Ill., to the public library.

The Chicago Committee for the encouragement of local art has to spend the \$2,500 appropriated by the common council before Dec. 20. Each Chicago artist has been asked to submit two works.

Those chosen to spend the amount are Messrs. Arthur J. Eddy, Frank G. Logan, William O. Goodman, W. Victor Higgins, Wallace L. de Wolfe, Frank A. Werner and Wilson H. Irvine.

The Artist's Club of Denver holds exhibitions in the Gallery at the Public Library nearly every month in the year. The season opened in November by an exhibition of watercolors, pastels, drawings and etchings by George Elbert Burr.

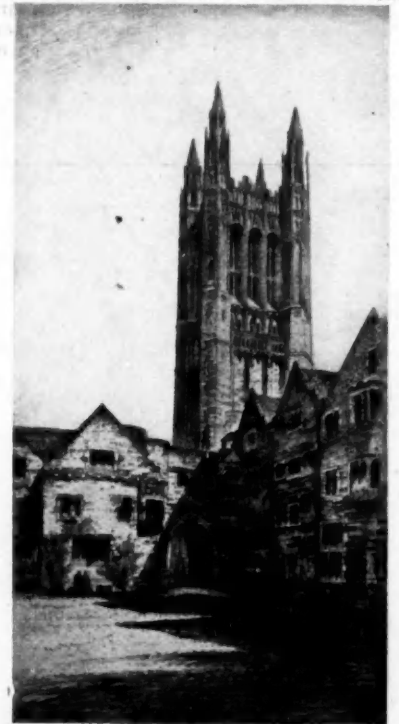
Vickery Atkins and Torrey, of San Francisco, have published a reproduction in color of Francis McComas' "Pines at Monterey." The picture is very true in color to California landscapes in general throughout the dry summer months, and the composition is in the painter's usual decorative manner.

Oshkosh, Wis., has recently organized an Associated Arts and Crafts Club.

Youngstown, O., has recently organized an art association.

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ART DIRECTORSHIP

THE Editor will furnish the name of a man who has the cordial endorsement for the above position of the leading Artists and Art Directors of the Country.

THE BREAKING OUT OF WAR.

A Personal Experience

by
James B. Townsend.Published by the American Art News Co.
Paper Covers 25c.

LONDON LETTER.

London, Nov. 25, 1914.

The gift made by M. Rodin of twenty of his sculptures, valued at the least at something like £50,000, and of inestimable value in the abstract sense as commemorating the appreciation of one of France's greatest men in regard to the part played by England in the present crisis, has doubtless been recorded in the ART NEWS ere this. The works, which have recently been on view at Grosvenor House in an exhibition of modern French art, include the fine busts of Mr. George Wyndham, Miss Fairfax and the "Duchess de C. C.," as well as the "Amour et Psyche" and "L'Enfant Prodigue." It is reported that the famous sculptor is now at work on a monument to Belgium which is to take the form of a soldier carrying a wounded comrade from the field of battle. The bronzes and marbles which comprise the gift to England are now to be seen at the Victoria and Albert Museum.

The death of the Duke of Buccleuch recalls to mind the splendid collection of old masters for which his residence, Montagu House, Whitehall, has long been renowned. The late Duke was exceedingly generous in lending his possessions to the Winter Exhibitions of Old Masters, held each season at Burlington House, so that art lovers have become accustomed to regard his canvases more or less as national treasures. His collection is especially rich in portraits by Vandyck and include a series of no less than 40, executed in grisaille, of prominent personalities of his day. Besides Holbein's magnificent "Sir Nicholas Carew," there is Rembrandt's superb portrait of his Saskia as "Flora," as well as excellent examples of the art of the English portraitists, Gainsborough and Reynolds.

Exhibitions Now On.

Both old and new "Masters" are represented in the current exhibition at the Leicester Galleries, where one must confess the work of today bears comparison with that of the past remarkably successfully. It is an excellent mental exercise to walk straight from a William Strang to a Millais, from a Cotman to a Holmes and to note the evident difference in goal which inspired the efforts of these artists. Whatever complaints one may have to urge against the art of the Twentieth Century, it certainly cannot be accused of undue adherence either to the methods or ideals of that which preceded it.

The management at The Fine Art Society's Galleries has a fine instinct for the interest of the moment and its various exhibitions have a welcome way of corresponding to some current need. At present there is a most acceptable show of watercolors, etchings, and lithographs of the towns of Belgium and Northern France, made all the more valuable by reason of the fact that in many cases the original places and buildings no longer exist. Bozs, the 19th century artist, who etched for Ruskin a number of the plates for "The Stones of Venice," is represented by lithographs in color of Ghent, Arras and Laon, while a number of etchings of Bruges by Frank Brangwyn, if rather in the manner of impressions than of records, are distinctly acceptable.

Art Prices Maintained.

It is pleasant to be able to continue to state that normal prices still prevail at sales of pictures, curios and other art works. This was amply testified at a recent dispersal at Hampton's and the fact that there is no appreciable tendency to a "slump" in this direction should act as an encouragement to potential sellers who have hitherto hesitated to risk putting the market to the test.

If there is nothing especially exciting about the present exhibition of the Royal Society of Painters in Watercolors, one should feel grateful that its effect is distinctly restful at a time when the restful note is an exceedingly rare one. Perhaps a trifle too restful is a portrait by J. S. Sargent, which might well be a little more rousing without finding itself too stirring for enjoyment. But to make up for this disappointment are some delightful bits of quaint fancifulness by Arthur Rackham, little fairytales in paint. An artist who asserts his claim, in this exhibition, to be regarded as one of men who have truly "arrived" is Russell Flint, who has now definitely deserted the arid desert of theatricality for the more fruitful plains of really imaginative composition. There is something of the quality of the Barbizon School at its best in the latest Clausens which gives one the true inwardness of work-a-day life, a welcome quality in the appreciation of those who have already had a surfeit of the mere externals provided by so many painters, who model themselves on Mr. Clausen's work without understanding its most vital meaning. L. G.-S.

Dunbar Wright is at work in his Sherwood Studio after several months absence.

CHICAGO.

The Institute exhibition continues the center of attraction. Among the paintings that deserve special mention, are George Elmer Browne's "Winter Logging"; John F. Carlson's "Frost-Bound"; Howard Russell Butler's "Heavy Sea in Sunlight"; Hayley Lever's "Smeaton's Quay, St. Ives"; William Ritschel's "Blue Depths, Carmel-by-the-Sea"; Grace H. Turnbull's "Fledgling"; Gardner Symons' "Showers, Old St. Ives"; Olive Rush's "Morning, Washington Square"; Josephine Paddock's "Youth"; J. Francis Murphy's "Frost-Bitten Wood and Field"; Nellie Knopf's "Pine Woods"; Elizabeth A. Holsman's "Still Waters"; Emily Groom's "March"; and Charles Hallberg's "From the Deck of the Mauretania."

The Atlan Ceramic Art Club's twenty-second annual show in the Art Institute, demonstrates the progress made by members in the art they have espoused.

The Persian, Empire and Japanese influences are obvious in the examples shown. Among the special attractions, on account of skill in workmanship and artistic subject are—Mrs. Le Roy Steward's liquid salts boxes, fruit plates in sensitive gray; Mrs. A. A. Frazee's and Miss Lucy Wyeth's bonbon boxes; chinias by Mollie Sparks of Valparaiso, Ind., Adelside M. Liebolt and Frances A. Barothy.

The portrait and landscape exhibition at Sinai Center under the auspices of the Chicago Woman's Aid is open. Among the artists represented, are Louis Betts, Dorothy Loeb, Virginia Keep Clark, S. B. Linder, J. J. Shannon, G. P. A. Healy, Frederick Freer, Pauline Palmer, Wellington J. Reynolds, Ralph Clarkson, August Franzen, J. W. Peixotto, Anna L. Stacey, Harry Solomon, Otto Schneider, Walter Goldbeck and Christian Abrahamson. A landscape by Mrs. Frank Keyon was an added feature the last week.

The Parent-Teacher Association of Chicago is especially active just now in cultivating art in the public schools. This body of workers recently purchased a painting by the late John H. Vanderpoel—a canvas that had been hanging in a Longwood school named for the artist who was nationally beloved. This purchase led to an accentuated interest in a memorial "cause in art" by local friends of Mr. Vanderpoel. At the first memorial meeting, Mrs. Vanderpoel gave the school "The Perplexing Problem," an oil. The purchase of "The Butter Makers" by the Association makes the school doubly happy.

The Art Institute is sending out letters of invitation to Chicago artists to contribute to the collection of paintings from which Mayor Carter H. Harrison's commission may select canvases to the financial value of the sum appropriated by the City Council for this purpose. En passant, surprise is expressed among local women artists and art lovers, that there should be no woman on Mayor Harrison's art commission, since, for ten years past, local women's clubs have been collecting paintings by Chicago artists, and that these clubs, affiliated with the Municipal Art League, long ago established the Municipal Art League Gallery in the Art Institute. Many of the leading members of Chicago's Municipal Art League, are women and are among the most active in sustaining Municipal art.

By the will of the late Alexander McKay, retired banker, the Art Institute receives a bequest of \$100,000 for the support and enlargement of the "Munger Collection of Paintings."

The Watercolor and Chicago Society of Artists Exhibition, as well as a series of "one-man" shows will soon come on. Among the "one-man" exhibitions are to be those of paintings by George Bellows, Charles Woodbury, Jane Peterson, Robert Vonnoh, Charles Warren Eaton, Bessie Potter Vonnoh and Earl H. Reed.

The galleries continue their exhibitions of masterpieces by old and modern masters. There are beautiful Dutch canvases at Reinhardt's associated with the best American examples. O'Brien continues "featuring" paintings by Zuloaga and David Ericson.

Pictures by Birger Sandzen and pottery by Van Briggles and a large collection of paintings by Chicago artists, are at the Fine Arts Shop. At Thurber's, there are oils by Mazzanovich, Ochtman, Wendt and Chichester; paintings and illustrations by members are at the Palette and Chisel Club; Bartolozzi portraits and master etchings at Roullier's, and European and American paintings at Anderson's and Ackermann's.

A number of Chicago artists are preparing to go to Springfield to attend the inaugural of "Art for Central Illinois" in a more widely organized system than heretofore. The "Edwards Place," or historical Edwards Mansion, bequeathed to the Springfield Art Club by Mrs. Fergusson, a member of the Edwards family, will be dedicated to its "destiny in art" with much ceremony. H. Effa Webster.

BOSTON.

As a leopard cannot change his spots (even at the bidding of his conscience) so little possible it is for a jury, "personally conducted," as they are nowadays, to give that even chance to all artistic comers which Americans demand as a birthright.

The Corcoran jury of recent "jurisdiction" in this city has obeyed the conventions, and after (indirectly) inviting the artists it wished represented at its forthcoming show, has graciously allowed ten or twelve, not of the inner circle, to enter the sacred precincts of the exhibition.

This interesting game of art politics has the advantage of keeping exhibition privileges in the hands of the few, for the benefit of the few. Prizes can be passed back and forth, even before the jury meets; pictures can be invited even before they are painted! But what of the public—the development of whose taste for American art is dependent on an opportunity to study all phases?

In Boston the game is in the hands of the academic set and they and their pupils, followers, satellites and toadies profit thereby. Vae victis!

The Guild Exhibition.

The new Guild is at least popular, and its galleries are well filled every day. Boston is taking to it with some warmth, although the glacial Bostonese eye still looks patronizingly on the work of local painters.

The sale of Mr. Tarbell's large canvas "Reverie," has stirred up the artistic mud-puddle, for envy must have its fling, but this event, followed by the sale of H. D. Murphy's "Wings of the Morning" has convinced the public of the practical nature of the Guild's venture. The result is that local dealers are putting their best foot foremost and non-Guilders are running about hiring galleries wherein to show their works. Competition is the soul of trade!

Miss Rosamond Smith, a competent young painter educated in the museum arts school, has a "one woman" show in the gallery of the Guild while the general exhibition in the second gallery is reinforced by a new canvas from time to time.

In the Galleries.

Newbury St., with its list of art galleries is the favored promenade of local "gallery trotters," and the melange of art set forth ought to open the pockets of the connoisseurs, but it does not! One gallery attracts the "old families" this week as August Edouard's silhouettes of the ancestors of the present-day-elect are on view there. These allow no idealization. W. H. W. Bicknell and Lester Hornby, two etchers of well-merited fame, also exhibit here. Charles H. Woodbury has a collection of recent drawings in another gallery. This painter's mastery of the pencil has long been acknowledged, indeed, pencil drawings were his first works to attract general notice.

Miss Amy Cabot also exhibits in this gallery. Her work is fresh in color and treatment, and not lacking in originality.

In the Vose Gallery the Daingerfield exhibition continues this week, as does the show of W. C. Fittler's work. These displays are to be followed by a "one man" show of pastels by Charles De Belle, and by a general exhibition of small pictures.

A large historical painting, "Monmouth Before James," by J. S. Copley, is a stellar attraction at a local gallery, where color prints from wood blocks by Edna Boies Hopkins, of Paris, are also shown.

The Art Committee of the Boston Art Club have suggested to the Club that three prizes of a total of \$3,000 shall be offered for the Club's coming annual exhibition next month. These suggested prizes are as follows:

(1) "The Boston Art Club Medal and \$1,500" for the best painting shown at the exhibition. (2) "The Puritan Prize" of \$1,000 for the purchase of one of three paintings selected by the Jury of Award from among those exhibited. The members of the Club will vote by ballot as to which painting of the three selected shall be purchased and become the property of the Club. (3) "The Walter M. Brackett Prize" of \$500.

None of these prizes will be awarded in any class unless the pictures shown are deemed sufficiently meritorious. The Jury of Selection and Award will be from among men of the highest standing in the profession and of national reputation. Contributions are limited to the sum of \$5.

John Doe.

To Assist Art Workers.

In order to assist workers in various lines of commercial art, a bureau for the sale of their work was opened yesterday at the residence of Miss E. J. Stone, No. 34 East 50 St.

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Annual Exhibition Pa. Soc. Miniature Painters

PHILADELPHIA.

The following works in the Twelfth Annual Watercolor Exhibition, now on at the Pa. Academy, have been sold: "Conn. Ave. Bridge, Washington, D. C." by Blanche Greer; "Lake Como" and "Vesuvius from Anacapri," by Edith Emerson; "Autumn," by Katherine McCormick; "The Duomo: Florence," by Gertrude Lambert; "Autumn Leaves," by Ethel Betts Bains; "Sketch of Notre Dame," "A Fruit Steamer," and "A Fountain at Versailles," by R. W. Murphy; "The Lyric," by Walter H. Brough; "The Loafers," by Ada C. Williams; and "The Village Sister; St. Jean," by Arrah Lee Gaul.

An exhibition of oils by American artists, mainly canvases of rather limited dimensions, is on at the Rosenbach Galleries, for another week. Among the artists represented are J. F. Carlson, J. Lie, E. I. Couse, Bruce Crane, Katherine Patton, R. W. Van Boskerk, A. Groll, P. Cornoyer, G. Bellows, C. M. Dewey and F. Wagner. A cleverly handled portrait, in pastel, of Hall Caine, by Pierro Tolentino forms one of the attractions of the Gallery.

A handsome sum is expected to be realized from the sale of the pictures in the Allied Arts Relief Fund Exhibition, at the Art Club Gallery, Dec. 7-17.

Eugène Castello.

From about 200 entries submitted to the local jury for the San Francisco Exposition, which met in the galleries of the Pa. Academy, Nov. 27, about 30 pictures were accepted. There was a full attendance of the jury, with the exception of Alexander, and the entries were so few that, although two days has been apportioned for the work, everything was accomplished in one session. The attending members of the jury were: A. Borie, G. Bellows, Breckenridge, Garber, P. Hale, Paxton, Redfield, G. W. Sotter, Tarbell, Weir, G. W. Dawson, F. W. Taylor, and T. Oakley.

The jury for the Fifth Biennial Exhibition at the Corcoran Gallery, Washington, D. C., met at Haseltine's, Nov. 20, and out of 121 entries, selected 30 pictures.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

ARTIST BLAMES JURY SYSTEM.

The old question of the Jury system of American art exhibitions, which seemingly will not down, is again to the front, and this year in Chicago, where, as will be seen by a story in our news columns, Lawton Parker, the painter of the famous nude, banished from the Carnegie Institute exhibition last Spring by Director Beatty, only to be restored by the Institute Art Committee, inveighs against the method of selection of the Chicago Art Institute jury for its current annual display, the composition of said jury, and its method of making awards.

Old as is the subject, Mr. Parker throws some new light upon it, and his presentment of the artist's side of the question is worth attention. We fear, however, that the Directors of our leading Art Museums and Galleries, as a rule, are too much wedded to the old methods of Jury selection, etc., to be willing even to listen to any suggestion of a change. The National Academy, to its credit, and we flatter ourselves, to

some degree influenced by our crusade last year against the custom of jury artists voting on the award of prizes for which they were competitors last spring abandoned this custom, which had been flagrantly abused, and appointed a special jury of awards, the first of which served with satisfaction at its last annual display. Why should not the Chicago Art Institute follow the Academy's good lead?

FOR THE PLAZA ART SALE.

An interesting and valuable collection of donated art works will be exhibited at Clarke's Art Rooms, 5 West 45 St., from Dec. 14 to the auction at the Plaza Hotel, Dec. 19, for the benefit of the families of French and Belgian artists. Tea will be served on the afternoons of the exhibition by some of the patronesses. There is also a men's committee, which includes a number of well-known artists.

Among the paintings and works of art received at the headquarters of the French and Belgian Artists' Fund, 15 West 38 St., for this purpose, are Irving Wiles' "The Green Cushion," which won the William T. Adams prize. F. Hopkinson Smith's charcoal drawing of a café on the Piazza, Venice, and George Wharton Edwards, watercolor, showing the St. Rombold tower in Mechlin, Belgium, which has been destroyed.

Other works contributed are Constant's "Triumph of Christopher Columbus," a picture of the Grand Canyon by W. R. Leigh, examples of Ziem, Lenoir and Koeck-Koeck, a Barye bronze of a "Wolf," a bronze "Study of a Youth," by Mrs. Harry Payne Whitney, a bronze head by Meunier, a glass vase by L. C. Tiffany, two drawings by La Farge, etchings by Meryon and wood cuts by Cole.

OBITUARY.

Félix Bracquemond.

Félix Bracquemond, who died at Sèvres, near Paris, on Oct. 27, in his 81st year, was best known as an etcher. But this artist of many talents was also a painter in oil and watercolor, and designed for textiles, porcelains (he was director of the Haviland factory for some years), iron, cloisonné enamel, leather-work, wood and jade. In his etchings, reproductive and original, portraits, and especially his numerous scenes in bird life, particularly duck life, he showed a rare virility, although he could be almost as delicate in his landscapes as Legros. Of an experimentative bent, he was a master of technique, and showed a full understanding of both the limits and possibilities of his medium. The print room of the New York Public Library houses a remarkably large and almost complete collection (about 800 pieces) of his etched work from which an exhibition will be shortly arranged.

Henry W. B. Davis.

Henry William Banks Davis, the English painter, died in London on Wednesday. He was born in 1833. Mr. Davis was a member of the Fine Arts Jury at the Universal Exposition at Paris in 1889, and President of the International Jury of Fine Arts at Chicago in 1893.

NEW ART CENTRE.

Mrs. Howard Willson of Virden, Ill., is arranging for the real inaugural of the Central Illinois Friends of Art with headquarters at Springfield, Ill. The Home of the Springfield Art Club, the historic residence of the Edwards family built in 1833, is to be the central nucleus of this larger and most important movement in the progress of art "down state." Mrs. B. H. Ferguson, daughter of the pioneer Edwards family, has bequeathed the mansion to "Art in Illinois." A continuous monthly exhibition of important paintings will be announced later, and Springfield will be one of the most important art centers of the Middle West.

Mrs. Pauline Palmer and Oliver Dennett Grover have been awarded prizes for landscapes in the Exhibition of the Society of Western Artists at Indianapolis. There's a show of several oils by Mrs. Palmer now on at the Springfield, Ill. Art Club.

NEW ORLEANS.

The annual traveling exhibitions of paintings by American artists is on at the Delgado Museum. The display, as a whole, is not as strong as those of previous years, but there are some superior works, among the best, "Winter Morning" by John F. Carlson; a landscape with a cool crystalline tonality; a typical landscape by Elmer Schofield; and "Frosty Morning" by W. T. Forsythe, full of feeling.

MINNEAPOLIS.

There has recently been placed in the Minnesota State Capitol, a picture painted by Carl L. Boeckman, a local artist of the Killdeer Mountains of South Dakota, a memorial to the 8th Minnesota regiment, who defeated the Sioux Indians in battle under Gen. Alfred Sully in 1862, after they had massacred nearly 6,000 whites. The scene is the only one of the seven battle paintings in the State Capitol, which is laid in the Northwest.

The bronze statue of Gen. James Shields, the first U. S. Senator from Minnesota, was recently placed in a niche of the Rotunda of the State Capitol last week. The funds were furnished by members of the G. A. R. and other friends.

The third annual exhibition held by Edwin M. Dawes is in progress at the Architectural Club rooms. Mr. Dawes is especially happy in his landscapes in the vicinity of Lake Minnetonka. He expects to go for the winter to California.

Following the exhibition of contemporary American artists at the Beard Art Galleries, there is a charming collection of watercolors by the Japanese artist, Yomato Baske.

The completion of the miniatures of Mrs. Chas. S. Pillsbury, and two children, Philip and Helen, by the miniaturist, Mlle. Saboni, was made the occasion of a tea for the artist, at Mrs. Pillsbury's beautiful new home last week. A collection of recent miniatures of other Minneapolitans was also shown.

M. C. W.

DETROIT.

At the third, in a series of lectures under the joint auspices of the Society of Arts and Crafts, and the Detroit Museum, in the Museum auditorium last evening, Dr. John C. Ferguson, formerly of Hamlin College, China, talked on the "Spirit of Chinese Art." Dr. Ferguson has lived many years in China and has occupied many important posts in both educational and diplomatic work.

The murals by E. H. Blashfield, on view in the Museum during November, are being returned to the artist for installation in the home of Mr. Everett Morss, in Boston, for which they were designed. Exhibitions now on at the Museum are, marines and mountain views by Paul Dougherty, the collection given the room of honor at the last Carnegie Institute display; five miniatures from the Metropolitan Museum collection, (purchased from the American Society of Miniature Painters last Spring), by Lucia Fairchild Fuller, Laura Coombs Hills, Helen M. Turner, Alice Beckington and Margaret Foote Hawley.

Scarab Club Exhibition.

The Scarab Club of Detroit is holding its annual exhibition, at the Detroit Museum of Art, to Dec. 20. The exhibition includes 172 works, selected from about 300 entries, by a jury composed of Raymond Wyer, director of the Hackley Art Gallery, Muskegon; Matthias Alten, an artist of Grand Rapids; and George W. Stevens, director of the Toledo Museum.

The following prizes were awarded: the first and second Scarab Hopkin prizes for sculpture to Elizabeth Palmer Bradfield and Giuseppe Catalano, respectively; the first and second Scarab Hopkin prizes, for the best painting in oil, painted in 1914, to Arthur L. Jaeger and Roy C. Gamble respectively; and the D. M. Ferry, Jr., prize, for the best landscape painted by a Michigan artist, to Henry Kruger, Jr.

ST. LOUIS.

A current exhibition, arousing unusual interest at the present time in the gallery of the City Art Museum, is one of "Early American Portraits and Figure Pictures," by Benjamin West, J. S. Copley, Gilbert Stuart, Chester Harding and Thomas Sully, —a total of sixteen works. Among the more notable canvases are a "Portrait of Mr. George Hallett" by Harding, and "Juno Receiving the Cestus from Venus." Later this collection will be exhibited at the Panama-Pacific International Exposition.

The well-known canvas, "Haunts and Homes of the Barbizon Masters," and other pictures by Alexis J. Fournier, are on display in two of the museum galleries.

Owing to its inaccessibility to pedestrians, the Museum is only opened at night by special request. The members of the St. Louis Art League and their friends recently gave a "Gallery Party" and asked that they be granted the privilege of a night view of the collections as well to present to the permanent collection of the Museum, a painting, "Winter Snow," by the St. Louis artist, Tom P. Barnett. This is the first presentation made by the League since its inception. "Winter Snow" had previously secured the first Halsey C. Ives landscape prize while on exhibition at the St. Louis Artists' Guild. It has been invited for display at San Francisco.

The Museum is congratulating itself on acquiring from our recent exhibition of

Selected Paintings by American Artists, what many consider Gardner Symons' masterpiece, "Through Snow-Clad Hills and Valley." Another canvas purchased from the same source is "An Arcadian Huntress" by Elliott Daingerfield. Other acquisitions are "Diamond Cove, Isles of Shoals," by Childe Hassam, added to the Bixby collection; "Blind Beggar" by M. Del Sarte, presented by Mrs. Wm. Stix of St. Louis; and eight wood-blocks by Timothy Cole.

The fifth Annual Report—attractively illustrated—of the City Art Museum for the year ending April 13, 1914, was recently issued.

HARTFORD, (CONN.)

A portion of the comprehensive collection of etchings owned by George A. Gay, of Hartford, one of the most important in the country, is on exhibition at the Athenaeum Annex Gallery for the benefit of the Wellesley College building fund. One hundred and twenty-five prints are shown, the work of modern men—Brangwyn, Filton, Bayer, Walcott and Ernest Lumsden. Mr. Gay's collection comprises many of the well-known Rembrandt, Durer and Whistler prints.

The General Kearney equestrian statue, erected at Arlington Cemetery, Washington, is the work of a resident Conn. sculptor, Edward C. Potter.

Richard E. Brooks, the sculptor, has placed his final figure on the north façade of the State Capitol, and John Flanagan, the designer of the Conn. seal has been here superintending the cutting of the seal. Flanagan has been doing other important work for Hartford, notably the large bas-relief portrait of Founder Bulkeley, for the Aetna Ins. Co's. building.

James Britton.



MR. EMILE SPERLING
Of Kleinberger & Co., in his XX Regiment
French Army Uniform

WITH THE DEALERS.

Mr. Joseph Durand-Ruel of 12 East 57 St., is expected to arrive from Paris with Mrs. Durand-Ruel about Christmas.

Mr. Emile Sperling of Kleinberger & Co. Galleries, is at the front with his regiment, the 20th French Infantry. Mr. Löbl, nephew of M. Kleinberger, is a chauffeur with the 19th French Infantry. Mr. Kleinberger and family are at Pau, in Southern France. The three gentlemen are all French citizens.

Mr. Charles, of London, arrived from London on the Lusitania last week and is at the Galleries, No. 718 Fifth Ave.

M. Jacques Seligmann writes from Paris that up to the date of his letter, Nov. 16, his son Germain and his two sons-in-law, all at the front with the French army, were alive and well.

The report in the trade, published last week, to the effect that Mr. Vitali Benguiat was the purchaser of the fine Gobelin tapestries, at the recent sale of the effects of the late Mrs. Theodore Havemeyer, is said to be erroneous, and it is now said that the tapestries were secured by members of the Havemeyer family.

To Retouch His Morgan Portrait.

As was stated in a recent letter from the Hartford correspondent of the ART NEWS, who discovered the fact, the paint on the portrait of the late J. Pierpont Morgan by Carlos Baca Flor having begun to run, the picture has been brought to the painter in New York to be retouched.

EXHIBITIONS NOW ON

Allen Tucker at Montross.

Landscapes, marines, portraits, and chalk drawings, by Allen Tucker, are on exhibition at the Montross Galleries, 550 Fifth Ave., to Dec. 12. The painter is neither ultra modern nor a follower of the old school of painting. His craft perhaps owes no little to the art of Childe Hassam, but its vigor and freshness testify to the artists' individuality. He uses a bright, clean palette, with a pleasing preponderance of deep blue notes, and he paints various subjects, but is at his best in landscapes.

The exhibition includes much work done in France last summer, chiefly in the provinces. His "Le Vieux Cordes" is a striking composition; "A Breeze" is full of the feeling of a freshening gale upon vibrating waters; "Blue Water" is handsome in color, with a fine relation between sky and ocean. The New York subjects are handled with less strength and power, and in portraiture the painter develops a peculiar stiffness and rigidity, far less happy than his landscapes.

The twenty-four chalk drawings are extremely slight, depending upon the inevitable faintness of pastel upon a tinted surface to carry a frail and often inarticulate message.

Hopkinson Smith's Watercolors.

F. Hopkinson Smith is holding an exhibition of his watercolors at the Knoedler Galleries, 556-8 Fifth Ave., to Dec. 12. The display includes studies of inns, gardens, and by-ways of England and shows the artist's usual interest in architectural subjects, and fondness for the pictorial. His style, while presenting variety of subject, offers little variety of treatment or of color, and his technique, if brilliant, is a bit perfunctory. He passes through delightful places, chooses the most picturesque of subjects, gives the most alluring of titles, but an exhibition of watercolors by Hopkinson Smith is the same yesterday, today, and forever—brilliant, facile, fluent, clever, and pretty, but untouched by temperament, and uninspired by love.

Etchings by D. Y. Cameron.

Etchings by D. Y. Cameron fill a smaller gallery at Knoedler's, closing today. The artist has been much honored in his own country, whence he draws many of his most interesting subjects. One can fancy his home surroundings, isolated as he is in the Scotch Highlands, overlooking a wide expanse of flat bog lands, with a background of mountains miles away, to have influenced his attitude towards his work, which is peculiarly impersonal.

Interested, as he is, by the fascinating grandeur and desolation of Scotland, he devotes much attention to the etchable side of London, drawing the "Houses of Parliament," the "Thames Wharves" and "Barges," "The Horse Guards," "Waterloo Bridge," "Newgate," etc., with utmost fidelity, and professional skill. Many of his etchings are of familiar subjects from Bruges, Florence, Egypt, Amiens, Venice, and other charming foreign places. Throughout, his work is a shade too literary, or rather there is a lack of balance between brains and heart, his detail is coldly done, and the work lacks spontaneity.

Arts and Crafts at National Arts Club.

The Eighth Annual Exhibition of Arts and Crafts, under the auspices of the National Society of Craftsmen, is on in the galleries of the National Arts Club, 15 Gramercy Park, to Dec. 28. The display is rich in ceramics, textiles, wood carvings, jewelry, silver, and brasses. A feature of the exhibition is a wall of fabrics and garments from Mrs. Bertha Holley, showing the influence of the Poiret designs, which gives color to the room. Interesting textiles are also shown by Mrs. P. C. Holzer, Amy Mali Hicks, Charles Pellew, Mrs. Mary Gray Hackensack, and the Herter Looms.

In the department of wood carvings, Karl von Rydingsvard makes a strong exhibit. Mildred Ashley, of Deerfield, shows charming examples of basket weaving and dyeing. The book exhibit in charge of Miss Edith Deal, includes a number of handsome bindings by herself, Harvey Chatfield, Florence Dowden, and Rose Lazier. In jewelry, Grace Hazen makes a strong showing.

The ceramic department is the largest ever shown by this society, the most important exhibit being a fine collection of enameled porcelain by Dorothea Warren O'Hara. Clara Weightman exhibits very successful examples of lustre, and there are important groups from the Marblehead Pottery Works and the Penman Hardenbergh potters.

Old Masters of Photography.

An exhibition of artistic photographs by early camera workers, arranged by Alvin Langdon Coburn, is on in the Print Room of the Ehrich Galleries, No. 707 5th Ave. and is a most interesting display, and one worthy of the attention, not only of lovers and followers of photographic work, but of all art lovers.

Photography is so comparatively recent a discovery that the title of this alluring little display seems almost paradoxical, but when one studies the work of David Octavius Hill (1802-1870), Dr. Thomas Keith (1827-1895), Julia Margaret Cameron (1815-1879) and Lewis Carroll (1832-1898), and compares it with that of the present date photographers, notably that of Gertrude Kasebier and Carroll Price, shown in an adjoining room; the title is justified for these works, in addition to a quaintness of subject in the figures and portraits, have a richness of color effect and a skill of composition that the plates of today, as a rule, do not possess. Especially good are the plates of "John Ruskin," "The Sisters" and the "Bird Cage" of David O. Hill, the court-yards and old houses of Dr. Keith, some of the portraits of Miss Cameron, and the Rosetti group, the portraits of Tennyson and Hallam Tennyson, and that of the original Alice of the famous Lohis "Alice in Wonderland," by Lewis Carroll.

Enamels and Jewelry.

Mr. Frank Gardner Hale of Boston shows to Dec. 12, at the Ehrich Galleries, 707 Fifth Ave., a remarkably handsome collection of jewelry, including niellos and enamels, designed and chiefly executed by himself, and four plaques enamelled with rich artistic effect on copper. The subjects of the latter are a seashore scene in California, the steps of the Villa d'Este at Tivoli, a galleon under full sail and a couple of fish of decorative shape and brilliant hues. These plaques are a new departure and most original in design and execution.

Landscapes by Sisley.

There are now at the Durand-Ruel Galleries, 12 East 57 St., 19 landscapes by Alfred Sisley, to remain until Dec. 12. They have in the main great charm of color and atmospheric effect. The works date from 1872 to 1887. The sober solidly handled kitchen garden scene, "Le Potager," and the richly colored autumn scene, "Les Sablons," with its church tower of the latter date, contrast well. Notable among the other examples shown are "La Prairie," "Matin d'Hiver," "Vue de Louveciennes," "Confluent du Loing et de la Seine," "Vue de Moret," "Moret le Matin," "Sauls au bord de l'Orvanne," "La Plaine de St. Mammes" and "Bords du Canal du Loing à St. Mammes, le Matin."

Thumb-boxes at Katz Galleries.

The Katz Galleries, 103 West 74 St., open their season with a thumb-box exhibition of some five hundred numbers. They are for the most part complete pictures and not unfinished sketches. Many are serious efforts and show the artists in their best mood. Among the most prominent men represented are F. M. Bicknell, M. S. Bloodgood, Sophie Brannan, Emile Carlsen, C. Chichester, G. Cimiotti, A. D. Cochran, John F. Carlson, E. Lampert Cooper, Paul Cornoyer, Bruce Crane, Leonard Davis, A. R. T. De Haas, C. W. Eaton, J. W. Dunsmore, Edward Gay, A. P. Groll, C. P. Gruppe, D. J. Gue, W. R. Leigh, Hayley Lever, O. Linde, Mrs. J. F. Murphy, Alethea H. Platt, W. Quinlin, Carl Runguis, A. T. Schwartz, Marion Swinton, E. C. Volkert, Gustave Wiegand, Carleton Wiggins, and Guy Wiggins.

MacDowell Club.

A well-balanced group of painters, including Gifford and Reynolds Beal, Paul Dougherty, Hayley Lever, Jonas Lie and F. Luis Mora, are showing at the MacDowell Club, 108 West 55 St., to Dec. 13, together with Domingo Mora, deceased, and Mahonri Young, sculptors.

The work of these painters shows well together, all being more or less in the same general vein. Perhaps the most important picture is the marine of Paul Dougherty, a fine example of his art. With this he shows four smaller canvases, done with vigor and enthusiasm. Reynold Beal's colorful derivatives of Sisley are amusing, and the studies of movement and color, as seen in the circus ring, are refreshing notes from the brush of Gifford Beal.

Hayley Lever shows handsome, full-blooded canvases dealing with a variety of landscapes and flowers, Jonas Lie sends several landscapes and a strong impression of the isolation of Trinity Church, as seen from a height, looking down, upon a snowy day, and from Mora come the usual suave subject pictures with figures.

American Pictures at Daniel's.

American artists are exhibiting at the Daniel Gallery to Dec. 31, the display including 64 pictures by 29 painters, of which the more notable are Prendergast, Zorack, Demuth, Stuart, Davis, Halpert, Man Ray, Mathes, Gus Mager, Preston Dickinson, Paul D'Albert, Harry Berlin, Lucy Wallace, Manigault, Kroll, Jerome Myers and Max Kuehne.

The pictures are small, but vigorous products of modern tendency, attractively grouped, and radiating warmth and gladness, in joyous notes of color harmony. Harry Berlin, a young painter, is especially successful in two pastel studies of nudes treated in a robust manner, while Prendergast was never better represented than by these two small oils, full of beauty and charm.

Women Painters and Sculptors.

The exhibition of small pictures and sculptures by the Association of Women Painters and Sculptors, on at the Arlington Galleries, 274 Madison Ave., to Dec. 26, is well attended. The projected postcard competition has been postponed to a later date.

There are many interesting canvases in the exhibition, albeit so closely hung as to require perseverance to disengage them from their surroundings. Jane Peterson shows four pleasant drawings in tempera; Margaret Patterson, four broadly handled landscapes and Blanche Dillaye, as many tender, poetic scenes made in picturesque places; a study of "Roses," by Hallie C. Fenton, is charming in color.

Other exhibitors well represented are: Martha Walter, Louise Upton Brumbach, Mary Tannahill, whose group took the \$50 prize for painting, Harriet Lord, Mary Wilson Hubbard, Josephine Paddock, Harriet Sartain and Alice Schille.

Honors in sculpture are divided between Janet Scudder, the winner of the \$50 prize for sculpture and Jane Poupelet, whose famous "Cow," the rejection of which by the jury on last Winter's Academy exhibition brought the artist into prominence, is included in this exhibition.

Art Works for War Relief.

There is now at the studio of Mrs. Harry Payne Whitney, 8 West 8th St., a collection of paintings and sculptures, donated by artists for sale, for the benefit of the war relief fund of the Committee of Mercy. The sixteen works make a distinguished group and are of considerable interest and importance. They include Mrs. Whitney's striking little bronze head of a Spanish peasant, Janet Scudder's attractive bronze "Little Lady of the Sea," Cecilia Beaux's full-length oil, "The Shawl Costume," Malvina Hoffman's "Dancing Girl" in bronze, Howard Cushing's attractive "Painting of Flowers," Robert Chanler's decorative treatment of a cockatoo, John W. Alexander's graceful gray figure, "Alice," Prince Paul Troubetskoy's spirited statuette, "Lady Constance Dancing," J. Alden Weir's "Country Church," Ernest Lawson's "Landscape," J. E. Fraser's strong head in bronze, Robert Henri's brilliant figure of a "Spanish Girl," Sorolla's little beach scene, D. C. French's small bronze of his Abraham Lincoln and Brendan R. Campbell's sunny impression of "Macdougall Alley." The works will remain on view, from 2 to 6 P. M., until Thursday, and an admission fee of 50 cents is charged.

Rehling-Quistgaard Portraits.

At the Reinhardt Galleries, 565 Fifth Ave., are displayed to Dec. 12, 19 miniatures and 3 portraits in oil by J. W. von Rehling-Quistgaard, a Danish painter of unusual talent and a worthy successor of his great countryman, Hall, now settled in New York. The oils represent Princess Marie of Denmark, Prince Hans of Glücksburg and Theodore Roosevelt, the last an excellent presentation of the subject seated at ease in an armchair holding in one hand a document. The miniatures, handled with skill and distinction, include little Miss Farnham, with her dog, "Miss Kelly," Mr. Aaron Naumburg, Miss Raycroft, Mr. and Mrs. Chester Williams Chapin and various members of the Platt family.

Etchings, Engravings, and Prints.

The most important collection of prints to come on the market thus far this season, is now on exhibition at the Anderson Galleries, Madison Avenue at Fortieth Street, preliminary to the public sale there, Tuesday and Wednesday evenings next, Dec. 8-9. Many of the greatest names in this division of art are represented by fine examples. Painter etchings by Cameron, Dicksee, Fittin, Haden, Haig, Jacque, Legros, Lépère, Meissonier, Simon, Whistler, Zorn, and others are on view, and there are some highly desirable prints in early states by Rembrandt, Marc Antonio, and Lucas van Leyden. Color prints by Edwards, Stevenson, Greenhead, Stodart, Skrimshire, and

others are included, and old engraved portraits and mezzotints by Nanteuil, Edelinck, Faithorne, Jones, Massard, and others. The prints came from the collections of the late James Cockcroft of Northport, Long Island, Samuel P. Tatum, and other owners.

Gorham Co.'s Stained Glass Gallery.

By cutting through floors in a part of their building at Fifth Ave. and 36 St., the Gorham Co. has arranged a gallery for the exhibition of stained glass windows and placed on view there, on Wednesday, a striking window, representing the "Te Deum." It is for the church of St. Michael and all Angels, in Baltimore, and will remain on view two weeks.

Mr. Lawrence Binyon, of the British Museum, lectured at the Knoedler Gallery, on Monday afternoon last, on the Ancient Art of Asia before a small, select audience, composed of artists, art lovers, and critics. The lecture was illustrated by a collection of slides reproducing choice examples of Chinese, Persian, Japanese, and Indian art, selected from famous collections including that of Mr. Charles L. Freer of Detroit, at whose suggestion Mr. Binyon was asked to speak.

At the Cathedral Parkway Gallery, 2837 Broadway, J. Elliot Enneking is showing a group of some forty small pictures, landscapes and marines painted along the Mass. coast. The artist displays good taste in choice of subject and has rare color sense. A number of the works evidence depth of feeling and poetry. The exhibition continues through Dec. 22.

Misses Emily F. Peacock, Ursula Whitlock and Bush-Brown are holding a joint exhibition of their work in applied art, at No. 344 Riverside Drive. In addition Miss Peacock is showing a collection of old jewelry which contains specimens from many lands; rings, pins, lockets and beads of various designs. Miss Brown's display of wood blocked linen scarfs, curtains and pillow covers are unique and original in design. Miss Whitlock has a number of artistically decorated boxes, trays and bags, equally interesting.

CLEVELAND.

The Women's Art Club of Cleveland is conducting the best and most varied exhibition of work in its two years of existence. The work of nearly fifty exhibitors, showing fine examples of decorated tile, pottery, carved leather, jewelry and embroidery, besides oils, watercolors and sculptures, make this a comprehensive showing of the work of the club. Two notable oils are by Miss May Ames, a frequent eastern exhibitor, and Miss Nina Waldeck, whose work in the Prado as a Velasquez copyist, during her last stay in Spain, won much favorable comment. Both artists are on the faculty of the Cleveland School of Art.

The Ehrich Galleries of New York, are holding an exhibition of old masters at the Gage Gallery. Van Dyck, Cuyp, Cranach, Jan Steen, Marco Bello, El Greco, and a number of early English portraits and landscapes painters are represented.

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ANTIQUITIES.**High-Class Works of MEDIAEVAL
AND RENAISSANCE ART**Sale of Napoleon Prints.**

The sale of part four of William J. Latta's Napoleon collection, consisting of prints, began Tuesday, at the Anderson Galleries.

The highest price was paid by Mr. Bonaventure, for an aquatint by J. B. Moret, after Appaini, showing Napoleon in Directory uniform and hat. Mr. Bonaventure also gave \$57.50 for an aquatint by Moret after Garney, an aquatint by Levachez was sold to Mr. D. L. Watson for \$67, and a mezzotint of Marie Antoinette, by J. Murphy, to Mr. J. M. Wetmore for \$20.

The total for the day's sale was \$1,390.

The sale was concluded Wednesday when the best price, \$25, was paid by Mr. J. B. Tyson for the aquatint by Jazet after David's painting of Napoleon's crowning. Mr. J. B. Jefferson gave \$20 for the aquatint by Rugendas of the "Battle of Eylau in Prussia."

The total for the day's sale was \$1,496.50, making a grand total for part four \$2,887.50.

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**CALENDAR OF SPECIAL NEW
YORK EXHIBITIONS.**

Arthur Ackermann & Son, 10 East 46 St.—Watercolors by Gerald Ackermann, to Dec. 24.
Art Alumni Association, Pratt Institute, 296 Lafayette Ave., Brooklyn—Photographs by Florence B. Grey, to Dec. 24.
American Fine Arts Society, 215 West 57 St.—National Academy Winter Exhibition, Dec. 19 to Jan. 17, 1915.
Arlington Galleries, 254 Madison Ave.—Exhibition of Woman Painters and Sculptors to Dec. 26.
Cathedral Parkway Gallery, 2837 Broadway, Cor. 110 St.—Sketch Box, Paintings, by J. Eliot Enneking, to Dec. 22.
City Club, 55 West 44 St.—Works by Jonas Lie, to Dec. 19.
Clarke's Art Rooms, 5 West 44 St.—Exhibition of works contributed for relief of families of French and Belgian artists, Dec. 7-12, prior to auction sale at Plaza Hotel, Dec. 19.
Cottier Gallery, 718 Fifth Ave.—Paintings by W. R. O'Donovan, sculptor.
Daniel Gallery, 2 West 47 St.—Small oils by American artists, to Dec. 31.
Durand-Ruel Gallery, 12 East 57 St.—Works by Alfred Sisley, to Dec. 12.
Ehrich Galleries, 707 Fifth Ave.—Oil paintings of merit by the lesser known masters. Hand-wrought jewelry and enamels by Frank Gardner Hale, to Dec. 12.
Folsom Galleries, 396 Fifth Ave.—Pictures by Albert P. Lucas, Dec. 5-17.
Katz Galleries, 103 West 74 St.—Thumb-box Sketches by American Artists, to Dec. 31.

Gorham Co., Fifth Ave. and 36 St.—Stained Glass Window, "Te Deum," to Dec. 19.
Goupil Galleries, 58 West 45 St.—Third Annual Exhibition of Works by the Members of the Society of British Graver Printers in Color, Dec. 7-31.
Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.
Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.
Kennedy & Co., 613 Fifth Ave.—Pastels, etchings and lithographs by Whistler, to Dec. 12.
Keppel Gallery, 4 East 29 St.—Etchings and Drawings by T. F. Simon, Dec. 7-Jan. 2.
Kouchaki Frères, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.
Knoedler Gallery, 556 Fifth Ave.—Landscapes by H. W. Ranger and Etchings by D. Y. Cameron, to Dec. 5. 18 Century Color Prints, to Dec. 31. Watercolors by F. Hopkinson Smith, to Dec. 12. Early Chinese Paintings, Dec. 10 to 31.

Little Gallery, 15 and 17 East 40 St.—Exhibition of Byrdcliffe Pottery, Rogers Jewelry and Silverware.
Macbeth Galleries, 450 Fifth Ave.—Works by Robert Henri, and Terra Cotta Portrait Heads by Janet Scudder, to Dec. 7. Exhibition of Pictures for a Home, Dec. 7-31.
MacDowell Club, 108 West 55 St.—Group exhibition, including Gifford and Reynolds Beal, Paul Dougherty, Hayley Lever, Jonas Lie, F. Luis and Domingo Mora and Mahonri Young, to Dec. 13.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.
Morgan and Altman collections on public view.

Montross Gallery, 550 Fifth Ave.—Paintings by Childe Hassam, to Nov. 28. Oils and Pastels by Allen Tucker, to Dec. 12. Works by Kalail Gibran to follow.
Municipal Art Gallery, Washington Irving High School, 16 St. and Irving Place.—German Association for Culture, Dec. 9 to Jan. 15.
Murray Hill Art Galleries, 17 W. 31 St.—First Exhibition of Work by American Painters.

National Arts Club, 119 East 19 St.—National Arts and Crafts, to Dec. 28.
New York Public Library, Print Gallery, (Room 321).—Etchings of 15 Century Artists. Stuart Gallery (Room 316).—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader. Main Floor—Mr. Isaac N. Seligman's Loan Collection of Washington Irving, MSS., Letters and Portraits.

Philadelphia—Pa. Academy, Phila. Watercolor Club and Pa. Society of Miniature Painters, annual exhibition to Dec. 13.
Photo-Secession Gallery, 291 Fifth Ave.—Works of Picasso and Brague, Dec. 7 to Jan. 5.

Mrs. Harry Payne Whitney's Studio, 8 West 8 St.—Pictures and Sculptures donated for war relief, to Dec. 10, from 2 to 6 P. M. Admission 50 cents.
Ralston Gallery, 567 Fifth Ave.—Etchings by D. Y. Cameron.
Reinhardt Galleries, 565 Fifth Ave.—Portraits in Miniature and Oil by F. W. Rehling-Quistgaard, to Dec. 12.
344 Riverside Drive—Works by Misses Emily F. Peacock, Ursula Whiting and Bush Brown.
Rochester Memorial Gallery.—Portraits by new Eastern Color Process.
Mrs. Clarence C. Rice's Studio, 16 W. 56 St.—Exhibition of Pottery from the Durant Kilns.
Society Library, 109 University Place.—Prints and Maps of Old New York.
St. Louis City Museum—Works by Alexis Jean Fournier.
Print Room, Ehrich Galleries, 707 Fifth Ave.—The Old Masters of Photography, to Dec. 31.

CALENDAR AUCTION SALES

American Art Association—American Art Galleries—Madison Square South—Mr. Clarence J. Dearden's collection of early English and American Furniture and Antique Art Objects and Utensils, Dec. 5, 7 and 8.
Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Rare and fine books and standard sets from the Library of the late George W. C. Phillips of Jersey City, Dec. 8.—Americana from the Estate of Mrs. Gertrude Beekman of Tarrytown, rare N. Y. items inherited from Gov. George Clinton, Friday afternoon, Dec. 11.—Part I of the Library of Books and Autograph Letters formed by the late Adrian H. Joline, Esq., of New York, this part consisting exclusively of Americana and fine extra-illustrated books, four afternoon sessions beginning Dec. 15. Fine Books from the Library of a New York Collector, Monday afternoon, Dec. 21.
Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Painter Etchings, Color Prints and old Engraved Portraits from the collections of the late James Cockcroft, Samuel P. Tatum and others, on exhibition to sale, Dec. 8-9.
Merwin Sales Co., 16 East 40 St.—Library of the late Theodore A. Lord, morning and afternoon of Dec. 7.
Stan. V. Henkels, 1304 Walnut St., Phila.—Proof etchings, engravings and oils. Afternoons, Dec. 10 and 11.

Great Chinese Rug Sale.

The American Art Association announces the coming sale of the very notable collection of antique Chinese rugs of Mr. Thomas B. Clarke, gathered principally through his former representative, Mr. Edward Runge, an expert on Chinese art. There are over 600 specimens, the majority of which have never been publicly shown and the exhibition will begin on New Year's Day, the sale to follow on the afternoons of Jan. 6, 7, 8 and 9. The catalog will have over 50 illustrations, many of them color prints. The rugs are of all sizes from the small "chair mats" to large palace and temple carpets.

Replevins Stevenson Letters.

The temporary injunction obtained by Mrs. Katherine D. Osbourne, to restrain the Anderson Auction Co. from selling 122 letters and sketches by Robert Louis Stevenson, has been followed by a replevin of the property, now in the hands of the Sheriff, pending a court decision. The hearing before Judge Newburger has been thrice adjourned. As the second part of the Stevenson relics, the date of whose sale has not yet been announced, contains letters from Stevenson to his parents, which might be claimed by Mrs. Osbourne, the Anderson Company may postpone the auction until a court decision has been rendered on her present claim.

Silo-Hall.

The wedding of Mr. James P. Silo, Jr., and Miss Estelle Hall, daughter of Mrs. McManus, took place on Tuesday afternoon, Nov. 24, at the church of St. Ignatius Loyola.

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ber 7th to 31st.**COMES TO PAINT DOGS.**

Mme. Pausinger Erggelet, an Austrian painter of distinction, has come to this country, under the auspices of the Braus Galleries, to paint portraits of champion pedigree dogs, including Pekingeses, Boston Bulls, Sky Terriers and Pomeranians. The painter, whose father was painter to the Imperial Court of Austria, appears to be especially endowed in her chosen field, and has painted portraits of court dogs in Munich and other capitals of Europe. Rosa Bonheur is said to have complimented her upon her studies of animals. The Braus Galleries will hang, within a week, a replica of a stag, painted by Mme. Erggelet, for a member of the staff of the Royal game preserve at Munich.

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"Notice to Agent."

Entries by	Jan. 5, 1915
Works received	Jan. 2, 4 and 5, 1915
Exposition opens	Feb. 20, 1915
Exposition closes	Dec. 4, 1915

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa., 110 Annual Exhibition.

Entries by	Jan. 5, 1915
Limit day for receiving works at the gallery	Jan. 18, 1915
Opens	Feb. 7, 1915
Closes	Mar. 28, 1915

ART AND ARTISTS.

W. R. Derrick returned last week to his Holbein studio, after a summer divided between Short Hills, N. J., and Squam Lake, N. H. He has brought back a number of unusually good canvases full of the poetry and tenderness for which his work is noted. A snow scene, an unusual subject with him, has great charm.

That Joseph Boston passed an industrious summer in the Adirondacks is proven by the number of interesting landscapes at his Carnegie Hall studio. Since his return he has painted a virile, colorful picture of "The Lower Palisades" one of his strongest works. There are also some figure subjects; "Portrait of a Young Girl," lovely in tone, arrangement and expression, is a gem. He has several portrait commissions and proposes to devote the greater part of his time from now on to figure painting.

Louis Valliant has recently completed six stained glass windows for the Ethical Culture Society. They were placed last month.

The portrait of Mayor Gaynor by J. Campbell Phillips which won the competition, will be placed in City Hall this month. A reception has been planned and unusual ceremony will accompany the unveiling. Some portraits painted by the artist since his return from his summer home at Long Branch to his Carnegie Hall studio, are of Mrs. Martin Beck and her two daughters, two of Mr. Henry Rice, the St. Louis philanthropist, one for a public building in this city, and the other for St. Louis, Mr. Rodney Soher, of London and a remarkable head of Dr. Henry Frauenthal. A recent portrait of his wife, high in key and ably executed, is one of his best works.

A dinner is planned this month, by the entertainment committee of the Salmagundi Club, in honor of its four surviving charter members, William H. Shelton, Joseph Hartley, Alexander C. Morgan and F. J. Waltman.

Miss Elizabeth Fullick, for eleven years head of the art department of Dana Hall, Wellesley, has taken a studio at 344 West 58 St., where she is engaged upon a very charming series of heads, reflecting the influence of years spent in Holland and France, where Miss Fullick studied under many masters. She also paints landscape with taste and feeling, and a copy of Prud'hon's "Young Mozart" from the Louvre, is a remarkably faithful reproduction of this picture.

Mrs. Benjamin Guinness the painter, has written to her friends in this city asking for subscriptions to a fund to be contributed by Americans for the purpose of leasing and furnishing individual cottages for the families of Belgian refugees in England.

Ella Richards spent last Summer and Autumn in Virginia and at Ardsley, N. Y. She has recently returned to her Carnegie Hall studio where she will soon begin a portrait commission.

Alethea H. Platt gave a reception and tea at her Vandyck studio on Thursday last, and showed several canvases, the result of her summer spent at Keene Valley. There were also some of her directly painted "interior" subjects which have won her a reputation.

The Union League Club's first exhibition of the season will take place in the Club gallery, Dec. 10-12. The display which is to be arranged by R. W. Van Boskerk, chairman of the art committee, will consist of modern foreign and American paintings.

Francisco Pausas is painting portraits at his studio, 215 West 51 St. He spent the summer in Spain, his native land, and brought back some interesting examples of his season's work.

During the early summer, Carl Rungius painted in his native Germany, but returned to America just prior to the war's outbreak, when he went to the Canadian Rockies, where he remained until a few weeks ago. At his studio in the Clinton Building, West 42nd St., he is showing several strong canvases, the result of his summer's work.

David J. Gue spent the summer at Laurel Beach, Conn., where he painted some of his attractive marines. He is settled for the winter in his studio in the Clinton Building. He recently painted an exceedingly good portrait of Chancellor James Kent for the Lawyers' Club.

Henry B. Snell and Florence, F. Snell spent the summer at St. Ives, England, where Mr. Snell had his summer class. They both painted some interesting harbor and boat pictures. They returned recently to their studio in the Clinton.

Miss Florence Land May will exhibit her work at the Municipal Art Gallery during the month of April, and in May at the Arlington Galleries.

Howard Russell Butler recently completed his thirteenth portrait of Mr. Andrew Carnegie, the commissions having been given him by Mr. Carnegie for the libraries he founded. The present portrait, which shows the subject in full length standing by a table is now on exhibition at the Folsom Gallery, No. 396 Fifth Ave.

C. Warde Traver and Miss Elsie Mollineaux were married Nov. 14 at the home of the bride's mother in Stamford, Conn.

Miss Gladys M. Fitch, youngest daughter of the late John Lee Fitch and Mrs. Mary Nicholson Fitch of this city, has become a nun, receiving the habit of the order at the St. Regis Convent, 140 St. and Riverside Drive, on Nov. 6.

Miss Zella de Milhau of Southampton is said by her attorney to be driving a red cross ambulance in the war. A suit against her on account of an automobile accident has therefore been taken off the calendar.

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A. Benziger, the portrait painter, is suing Mr. Eugene J. Barney of Dayton, O., for a balance of \$3,334 on a total claim of \$10,000 for three portraits of Mr. Barney.

R. M. Shurtleff returned last week from his Keene Valley studio, where he painted several important canvases, to his home in the Dearborn, 350 W. 55 St.

E. L. Henry has returned from his Cragmoor, N. Y., summer home, and is at work in his Chelsea studio.

Bruce Crane returned from his summer studio in northern New York last week to his studio in Bronxville.

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